

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Symphony Orchestra

MICHEL TABACHNIK

CONDUCTOR

MACMILLAN THEATRE

SATURDAY APRIL 5, 1986

8 PM

PROGRAMME

Coriolan Overture, Op. 62

LUDWIG VAN BEETHOVEN
(1770-1827)

Sinfonia Concertante in E Flat, K 297b WOLFGANG AMADEUS MOZART
(1756-1791)

Allegro

Adagio

Andantino con Variazione

Genevieve Graham, oboe Ameene Shishakly, clarinet
Larkin Hinder, bassoon Janet Parker, horn

INTERMISSION

Danses Sacrée et Profane

CLAUDE DEBUSSY
(1862-1918)

Laura Stephenson, harp

La Mer

CLAUDE DEBUSSY

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

- NOTES -

Coriolan Overture, Op. 62

LUDWIG VAN BEETHOVEN

Beethoven's **Coriolan Overture** was composed in 1807 and was originally intended as an overture for a play of the same name by H.J. Collin, poet laureate to the Imperial Court in Vienna. Though the music and the play were never performed together, elements of the tale of the Roman warrior Coriolanus seem to be represented in Beethoven's music. The opening C minor chords and ensuing agitated theme create a picture of the passionate and choleric warrior determined to revenge his exile from Rome. The second theme, quiet and expressive, reflects the entreaties of Coriolanus' wife and mother. As the music draws to a close, the mood of vengeance which had so characterized the opening gives way to resignation; indeed, the close of the coda has often been held to depict the death of Coriolanus.

**Sinfonia Concertante in E Flat,
K. 297b**

WOLFGANG AMADEUS MOZART

Several of the works that young Mozart wrote while in Paris in 1778 have been lost; the **Sinfonia Concertante** is one such work, surviving only in a manuscript of unknown origin discovered during the 1850's or 1860's. Though doubt has been cast on the authenticity of this 19th century version for various reasons, the opening flourish in E flat establishes immediate confidence that this work is indeed Mozart's. The opening Allegro movement is followed by a reflective Adagio in C minor, and concluding the work are ten variations on a given theme, each with various combinations of soloists and ensemble.

DanSES Sacrée et Profane

CLAUDE DEBUSSY

In 1904, while the orchestral work "La Mer" was still in progress, Debussy composed two dances, **Sacrée et Profane**, for the chromatic harp with string orchestra accompaniment. These exotic-sounding dances were commissioned jointly by the instrument firm of Pleyel and the Brussels Conservatory as a piece for classes being initiated at the Conservatory in the study of the new cross-strung chromatic harp.

Danse Sacrée is based on the pentatonic scale, heard most clearly in the series of chords played by the harp in its first entrance. **Danse Profane**, which follows without a break, is waltz-like in character with sections alternating between the simple waltz theme and brilliant passages for the harp.

La Mer

CLAUDE DEBUSSY

La Mer, perhaps the finest of Debussy's purely orchestral works, was begun in 1904 and completed in the following year at the seaside resort of Eastbourne on the south coast of England. Certainly Debussy's own sincere passion for the sea was an important factor in the composition of the work, but another significant influence may have been the drawings of the Japanese artist Hokusai whose print, "The Deep Sea Wave off Kangawa" was to be reproduced on the cover of the score of **La Mer**. The resources of a large orchestra are called upon to create an amazing variety of sounds in this music, from shattering climaxes to subtle shifts of harmony and texture. But despite the fact that each movement was descriptively titled, **La Mer** is not directly descriptive; rather, it was written as a response to imaginative thoughts about the sea. Debussy himself claimed that he was aiming to write music "that should seem not to have been written down".

★ ★ ★ ★ ★ ★ ★ ★

Notes by Alison Howard

TONIGHT'S ARTISTS

Considered one of today's most talented European conductors **MICHEL TABACHNIK** concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

No stranger to Toronto by way of his acclaimed work with the Canadian Opera Company - **Lohengrin** and **Carmen** ('83/'84), **The Rake's Progress** ('85), and most recently, **Madama Butterfly**—Maestro Tabachnik has conducted operatic productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague and Athens. In constant demand as a conductor of symphonic and lyrical works, he has led such distinguished orchestras as the Berlin Philharmonic the Amsterdam Concertgebouw, the Orchestre de la Suisse Romande, the Paris National Orchestra and the Los Angeles Philharmonic. In late 1985, he led the Warsaw Philharmonic in a tour of Poland, and directed performances of **La Boheme** in Zurich. Maestro Tabachnik has recently returned from engagements with L'Orchestre de Paris and L'Orchestra Philharmonique de Paris.

* * *

GENEVIEVE GRAHAM, oboe, a fourth year student of Professor Melvin Berman, will graduate from the Faculty of Music in June 1986 with the Bachelor of Music degree in Performance.

* * *

A native of Baie d'Urfe, Québec, clarinetist **AMEENE SHISHAKLY** is in his third year of study at the Faculty under the tutelage of Associate Dean Professor Ronald Chandler.

* * *

JANET PARKER is in her fourth year of study in the Performance program with Professor Eugene Rittich, Associate Horn, Toronto Symphony.

★ ★ ★

Third year student, **LARKIN HINDER** studies the bassoon with Steven Braunstein, bassoonist with the Toronto Symphony and part-time instructor with the Faculty of Music.

★ ★ ★

LAURA STEPHENSON, harp, is in her graduating year of the Bachelor of Music in Performance program. She is a student of Toronto Symphony harpist Judy Loman.

★ ★ ★

The University of Toronto Symphony Orchestra

Violin 1

*Anyia Aide, Willowdale ***
Elizabeth Alford, Toronto
Nancy Borusiewicz, Mississauga
Marie-Andrée Demers, St. Nicolas, Québec
Trevor Dick, Lantzville, B.C.
John Douglas, Mississauga
Carol Fujino, Burlington
Mary-Ann Fujino, Burlington
Elizabeth Johnston, Willowdale
R. Dean Marshall, Calgary, Alberta
Geoff Nuttall, London
Valerie Selander, Deep River
*Michael Sproule, Ottawa **
Paul Zafer, Don Mills

Violin 11

John Bailey, Toronto
Anita Buttemer, West Hill
Angela Cox, Scarborough +
Jill Dawson, Mississauga
Vicky Dvorak, Agincourt
Tracy-Ann Finn, Aylmer, Québec
Helen Hong, Toronto
Caroline Hoy, Guelph
Catherine Hoy, Guelph
Catharine Lepard, Calgary, Alberta
Ines Pagliari, Toronto
Nicholaos Papadakis, Toronto
Andrea Weber, Elmira
Jane Woods, North York
Nicole Zarry, Toronto ++

** Concertmaster - Debussy*

*** Concertmaster - Beethoven and Mozart*

Viola

Jonathan Craig, Oakville ++
Ross Daly, Weston
Julian Fisher, Don Mills
Kenji Fusé, Toronto
Alice Hiller, Toronto
Angela McCullough, Saskatoon, Sask.
Rifat Qureshi, Don Mills +
Elizabeth Wells, Islington

Cello

Cameron Adams, Toronto
Tricia Balmer, Toronto
Janus Borowiec, Toronto
Jean Bresse, Montréal, Québec +
Chris Harman, Toronto
Greg Hubert, Toronto
Joo Won Kim, Scarborough ++
Margot Marlatt, Klamath Falls, Oregon, USA
Darach McGee, Toronto
Allison Smith, Toronto

Double Bass

Jonathan Chalaturnyk, Toronto
Rob Clutton, Burlington
Louis M.R. Garson, Toronto + & ++
Michael Lyons, Toronto
Jessica Monk, Toronto
Michael Nykilchuk, Sudbury
Richard Walters, Toronto
Edouard Wingell, Toronto

+ Principal - Debussy

++ Principal - Beethoven and Mozart

Flute

Christine Feierabend, Oshawa

David Greve, Toronto

Ronald Korb, Pickering

Piccolo

David Greve, Toronto

Oboe

Joanne Allen, Edmonton, Alberta

Lawrence Charge, Richmond Hill

Genevieve Graham, Toronto

English Horn

Genevieve Graham, Toronto

Clarinet

Laurie Bell, Kingston

Brian Simpson, Toronto

Bassoon

William Cannaway, Scarborough

Eric DeGray, Morrisburg

Larkin Hinder, Toronto

Contrabassoon

Sterling MacNay, Wiarton

Horn

*Linda Bronicheski, Sudbury
David Parker, Toronto
Neil Spaulding, Toronto
Jennifer Wilson, Toronto*

Trumpet

*Douglas Court, Islington
Valerie Cowie, Toronto
Robert DiVito, Piregrove
Steven Warkentin, Belleville
Daniel Timmermans, Sarnia*

Trombone

*Lee Ann Milliken, Guelph
Rachel Thomas, Toronto
Kevin Thompson, Kamloops, B.C.*

Tuba

Michael Redner, Port Hope

Timpani

John Thompson, Halifax, Nova Scotia

Percussion

*Joseph Cordi, Toronto
Paul Ormandy, Goderich
Stephen Skoutajan, Toronto
David Wilson, Scarborough*

Harp

*Laurel Federbush, Ann Arbor, Michigan, USA
Sharlene Wallace, Oakville*

1985-86 Production Staff

Carl Morey, Dean, Faculty of Music
Ronald Chandler, Associate Dean
Laurie Bassett, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
David MacDonell, Assistant Technical Director, MacMillan Theatre
Louis Garson, Stage Manager
Michael Nykilchuk, Librarian
Barry Archer, Building Manager
Michael Twose, Sound Technician
Deborah MacCallum, Public Relations Officer
Tina Orton, Public Relations Assistant/Programme

* * * * *

Coaches

Lorand Fenyves, Professor Emeritus (violin & viola)
Vladimir Orloff, Professor (cello)
Thomas Monohan, Adjunct Professor (double bass)
Melvin Berman, Professor (woodwinds)
Eugene Rittich, Adjunct Professor (brass)

* * * * *

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone: 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

APRIL 6 UNIVERSITY OF TORONTO WIND SYMPHONY

MELVIN BERMAN, CONDUCTOR. WORKS BY
SHOSTAKOVICH, DAHL, DELIUS, DELLO
JOIO AND WAGNER.

3 PM MacMILLAN THEATRE \$3.00

APRIL 10 THURSDAY NOON SERIES RECITAL

PROGRAMME FEATURING STUDENT CHAMBER
GROUPS.

12.10 WALTER HALL FREE

APRIL 24,
27
MAY 2 & 3

OPERA EXCERPTS. THE OPERA DIVISION
PRESENTS FULLY STAGED AND COSTUMED
SCENES FROM THE OPERATIC REPERTOIRE.

8 PM MacMILLAN THEATRE \$3.00

* * * * *